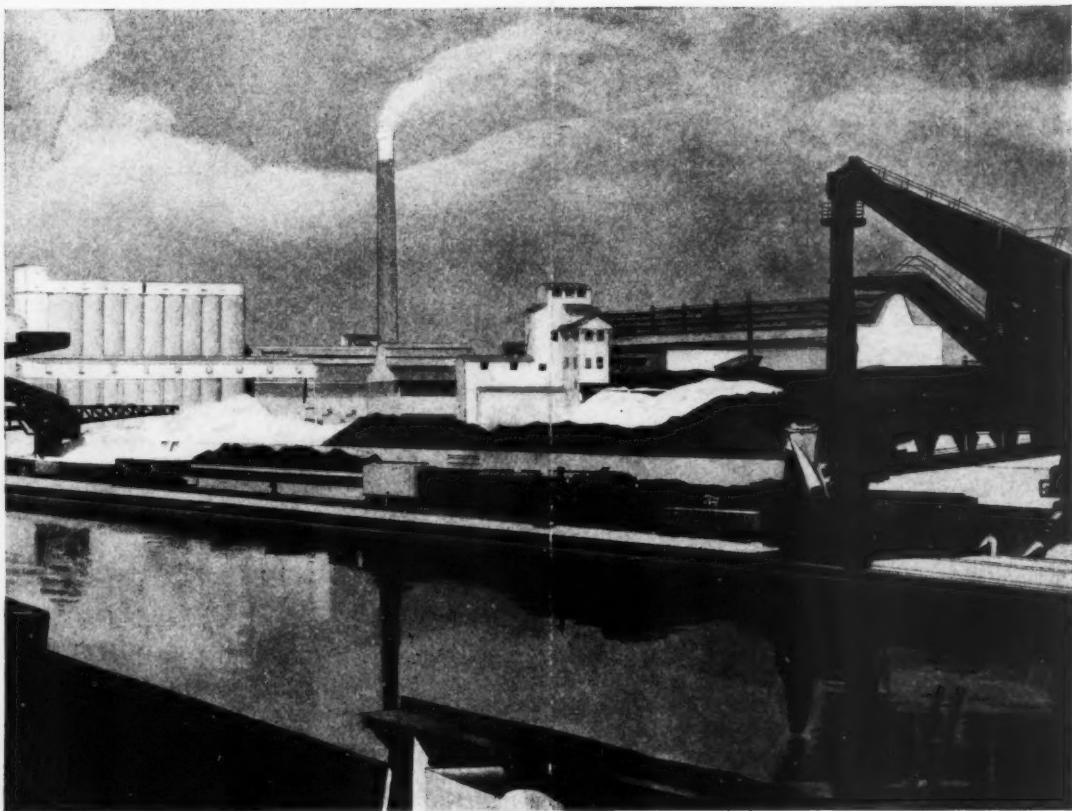


DEC 5 1934

MFA

The Bulletin of The Museum of Modern Art



Charles Sheeler, *Classic Landscape*

Gift of Mrs. John D. Rockefeller, Jr., on the occasion of the Fifth Anniversary of the Museum

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IN THE early months of 1913 there was held in New York the celebrated Armory Show where the Descending Nude aroused the resentment of conventional critics and the paintings and sculpture of Picasso and Matisse and Brancusi and their fellows first met the troubled gaze of the New York public. It was the dream of Arthur B. Davies, Walt Kuhn, and those associated with them in organizing that great exhibition that there would be established here a museum of art that should confine its activities to the art of today and its sources, avoiding the role of historical repository that is a proper function of most museums.

Sixteen years later, in the year of Arthur B. Davies' death, The Museum of Modern Art was founded. The actual beginning of the Museum is to be credited to the interest and energy of Miss Lillie P. Bliss, Mrs. John D. Rockefeller, Jr., and Mrs. Cornelius J. Sullivan. In the early part of 1929 they decided that the time had come to make the Museum a reality.

In January a committee of seven undertook the work of organization. Temporary galleries were leased at 730 Fifth Avenue, and the necessary alterations made to meet our requirements. Alfred H. Barr, Jr. became Director of the Museum. Subscriptions were obtained in amount sufficient to insure the carrying on of the Museum's activities for at least three years.

For our debut we decided on an exhibition of the work of Cezanne, Seurat, Gauguin, and van Gogh, the founders and prophets of the modern movement in art. Collectors, museums, and dealers in many cities of this country and in England, France, and Germany responded generously to our request for loans.

In the intimacy of our own family (the eleven hundred Members this Bulletin reaches) we may admit that the exhibition was a success. One critic called it "too good to be true"; another, "an adventure and a thrilling one"; a third, "an instant and over-

whelming success". For once there was no discordant note in the chorus of criticism. We may admit, too, that this first exhibition in many respects set a standard which it has not always been possible to reach in its thirty-four successors during the five years that followed.

But, on the whole, we may point with pride to a succession of shows that attracted an attendance of nearly one million persons, a great deal of favorable comment, and a reasonable amount of healthy controversy. To those who have understood that certain of these exhibitions were in reality laboratory experiments, even the failures that enjoyed the heartiest condemnation of the critics had a value.

The stated purposes of the Trustees at the beginning of our activities were to conduct a series of temporary exhibitions, to acquire a building for a permanent home, and to establish a permanent collection.

To the first purpose there have been thirty-five fulfillments. In May, 1932 we opened to the public the building we now occupy. In March, 1934, we received from the Trustees of the Estate of Miss Bliss the collection of pictures and other works of art left to us by her, conditionally, three years before. To qualify for this bequest an Endowment Fund of over \$600,000 was attained in a short campaign without public appeal.

We may, and we do, point with pride, but in that pride we hope to avoid the traditional fall by recognizing the many unsolved problems and the untilled and partially cultivated fields before us. As yet we are as small in stature as befits our years. One day our physical growth should cease with maturity. In all other respects we must increase while there shall be life in us.

1929

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A. Conger Goodyear



Van Gogh, *Café at Night*

Fifth Anniversary Exhibition, anonymous loan

Give for Christmas

a membership in

The Museum of Modern Art

**The Museum of Modern Art invites colleges and universities
to exhibit these three important paintings, one at a time,
free of charge**

Renoir

Le Moulin de la Galette—Collection John Hay Whitney. A final and complete study for the great painting of 1876 now in the Louvre. Size 30½ x 44¾ inches.



Cézanne

Portrait of Mme. Cézanne—The Adolph Lewisohn Collection. One of the finest of a famous series of portraits painted in the late 1880's. Size 31½ x 25 inches.



Gauguin

Tahitian Idyl—Collection A. Conger Goodyear. An excellent example of the decorative color and romantic feeling of Gauguin's second Tahitian period; painted in 1899. Size 29 x 37 inches.





One Picture Exhibitions of The Museum of Modern Art

Under the direction of the Extension Committee

**John Hay Whitney, Chairman
Mrs. John D. Rockefeller, Jr.
Mrs. Charles H. Sabin
Paul J. Sachs**

From November 1, 1934 to June 15, 1935 the Museum will circulate the three paintings to colleges and universities in the United States. An informative placard written by Alfred H. Barr, Jr., Director of the Museum, will accompany each painting and may be used in connection with the exhibition. Each painting will be on display for a period of ten days. There will be no charge other than nominal express charges between institutions.

How to obtain these three paintings:

Any college or university in the United States may obtain a place on the schedule if the conditions listed on the enclosed application form are met. Applications should be returned *at once* to the Museum of Modern Art, 11 West 53rd Street, New York, N. Y. Applications will be granted in the order received, but the Museum reserves the right *to postpone acceptance of applications* so as to arrange the most efficient schedule in point of time and geographical distribution.

The service for the year 1934-35 is made possible through the generosity of the owners of these paintings. The response from colleges and universities to the present invitation will help to determine whether or not the project should be continued next year.



